with a highly developed technique, it did not equal the best of the Sung. Porcelain was made in large quantities, polychrome decoration, often rich and varied, predominating. Articles of luxury—rugs, embroideries, bronzes, jades, lacquers, ivory, and the like—were produced, often with cunning and a lavish expenditure of time and labor, for the wealthy and powerful, for under the Ming and the Ch'ing, except for the disorders **of** the seventeenth century and the latter half of the nineteenth, China was as prosperous as it had ever been. The Ming, too, was an age of building, when many of the walls, bridges, and palaces were constructed which constituted the chief architectural features of the China of the nineteenth and twentieth centuries. The Ch'ing made no marked departure from the Ming.

This brief sketch, inadequate though it is, will at least show that the course of Chinese art has been marked by great periods^ each with its distinct characteristics.

Yet through all the centuries has run a continuity. With their admiration for the past, the Chinese have loved and tended to reproduce the forms of the earliest ages. In the bronzes of the Ch'ing are objects which obviously take their inspiration from those of the Chou and the Shang and the porcelain and pewter of the Ming and the Ch'ing often show respect for antiquity. The architecture of the Han, as we see it depicted in grave sculptures and pottery, is obviously in the ancestral line of the palaces, walls, and temples of the nineteenth and twentieth centuries. When, as often, the Chinese accepted foreign contributions, they were seldom slavish imitators but placed their own stamp upon them. The Chinese artistic genius has distinct features and

characteristics.

If, as some maintain, art is the expression of a people's soul, and if a civilization can be epitomized in its aesthetic forms, then Chinese culture is most varied. The magnificence of its imperial ideal, a single state governing all mankind, is set forth in the imposing walls and impressive palaces of its capital. The long struggle to defend the prosperous plains from the barbarian is pictured by the Great Wall. The sense of moderation, so prized in its Confucian philosophy, is made vivid by the repose of well proportioned courts and buildings. The desire to be at one with the soul back of the visible universe is seen in the landscapes of Sung masters, and the vision of a life beyond the grave is given by